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Some months ago two English girls established a small tea-room in the artists' quarter of Paris, at No. 18 Rue St. Placide. Gradually this became a rendezvous for students, who were allowed to place upon the walls sketches which they desired to sell. Some charming little pictures are to be seen there, and as the prices are excedingly low, many are sold and replaced by others. It is a constantly changing exhibition of clever sketches, and has become quite an important factor in the students' quarter.

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The International Society of Painters and Sculptors are holding their annual exhibition in the Georges Petit Gallery. About one hundred and seventy-five pictures are shown, many being by American artists.

M. Carrier-Belleuse, president of the society, shows several pastels; his portrait of a little girl is charming. Mademoiselle Delasalle, in her picture entitled "Bébé Dort," has entirely failed in portraying the grace and beauty of a sleeping child. The nude figure is stiff and unnatural, while the sentiment which such a subject should inspire is utterly lacking.

M. Besnard always has something interesting to show, and the three canvases which bear his signature are charming in color.

M. Grimelund represents the Norwegian school, with a number of studies of his native land.

"Le Drame Interne," a group of three figures against a window, veiled in white, is one of the most important paintings in the exhibition. The frame is unhappily draped in crepe, as the talented artist, M. Edmond Picard, died recently.

Mr. Franz Stuck shows three canvases which are anything but pleasing. His "Baude Infernale" is well named, while the "Nymphe et Centaure" is a disagreeable representation of this too often painted subject: one questions why such pictures are painted and why exhibited.

Mr. Alexander Harrison is represented by four marine views, and another American, Mr. Albert Lynch, exhibits several portraits and sketches, all of which bear the stamp of extreme refinement, which is so characteristic of Mr. Lynch's work.

Mr. Alfred Smith and Humphreys Johnston show a number of Venetian pictures, while M. Jean Jacques Rousseau has taken his subjects from the river Thames, in London.

Mr. Charles Bartlett's peasant mother and child is very conspicuous on account of the crude green of the grass, and the contrasting colors of the figures; the combination is somewhat unpleasant.

Five "gems" bear the signature of the "Butterfly." To the casual observer these seem to be mere sketches of ideas to be worked out later. The harmony of color and the exquisite beauty of the lines are so fascinating that one is forced to return again and again, until finally they prove themselves not sketches, but finished pictures. The artist has said all he intended to express and the work is complete. "The Terrace, Violet and Gold," and "The Beach, Blue and Gold," represent two groups of girls who express youth and joy in every line of their slender figures. "The Dancing Girl," half veiled in thin white drapery, is like a delicate rose in its color and beauty. A tiny sketch of a young girl, and "The Philosopher," a man in a long brown overcoat, complete these canvases sent by Mr. Whistler.

A few pieces of sculpture are shown, and two magnificent pieces of jewelry occupy an important place in the exhibition: these consist of a large clasp, in carved gold, pearls, diamonds and amethyst, and a wonderful silver dragon with blue enamel wings.

This exhibition is, as its title indicates, an international one, and fairly representative of the work which is being done by the artists of divers countries.

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M. Benjamin Constant has recently finished a large portrait of Queen Victoria, which was nearly completed before the artist was so fortunate as to obtain an audience with his august model. Her majesty, it appears, was so charmed with the likeness that she not only consented to pose for the finishing touches, but insisted upon giving more of her time than M. Constant had requested. In this portrait the Queen is seated in a gothic chair, with one hand resting upon a table. The pose is natural and full of dignity, while the last rays of a magnificent sunset throw a warm light over the face, which is calm and meditative.

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"La Poterie du Golfe Juan" is the name given to a most beautiful ware, which comes from Golfe-Juan, near Cannes. This pottery resembles, in its metallic reflections, the glass vessels found in ancient tombs. A tiny vase costs from three to fifteen dollars, while a large medallion of St. Cecelia is worth at least fifty. In the scintillating greens and blues of the general coloring are traced faint outlines of landscapes, flowers and animals, or a draped figure is suggested in low relief. This ware has one great advantage over the glass, which it resembles, in that it is not easily broken, and may be used for various purposes, practical as well as ornamental.

BLANCHE DOUGAN COLE.

As many of the readers of this journal will make a visit to Paris during the coming year, a list of the exhibitions to be held in the *fin-de-siécle* World's Fair City may be of interest for future reference. The following are the principal events:

From the 15th of April until the 15th of November: Universal Exposition of 1900.

From 1st to 20th of January: Annual Exposition of the Society of Women Artists, Galleries Georges Petit.

From 2d to 14th of January: American Artists, Gallery Durand-Ruel.

From 1st to 15th of February: Exposition of the *Société Paris-Province*, Gall. Georges Petit.

From 1st to 30th of March: Exposition of the works of Mlle. Sommer, Gall. Georges Petit.

During March: Exposition of the works of M. Guillaumin, Gall. Bernheim.

From 11th to 231st of March: First Exposition of the New Society of Painters and Sculptors, Gall. Georges Petit.

From 18th to 31st of March: Exhibition of watercolors by Mlle. M. Popelin, Gall. Georges Petit.

From 1st to 30th of April: Annual exhibition of the Society of Pastellists, Gall. Georges Petit.

From 1st of April to 31st of May: Exhibition of the Société Polonaise, Gall. Georges Petit.

From the 15th of June to the 30th of August: Exposition of the works of Verestchagin, Gall. Georges Petit.

From the 15th of August to the 30th of September: Annual exhibition of the Union of Women Painters and Sculptors in the Orangerie of the Tuileries.

Lamorinière sale at American Art Association, Dec. 12th-14th. Only lots bringing over $100 are noted:

37.	Léon Richet, "Pond near Fontainebleau" (15x23)	$102
39.	A. Monticelli, "The Garden Party" (14x22)	102
40.	R. Santoro, "Venice" (22x17)	112
77.	M. V. Corcos, "The Lost Treasure" (44x28)	180
96.	Alonzo Perez, "Une Partie de Campagne" (22x29)	140
99.	A. Cacchi, "The First Step" (24x41)	160
100.	Birge Harrison "Une Epave" (44x59)	160
135.	Berne-Bellecour. "For His Country" (10x14)	165
148.	L. Richet, "La Mare du Diable" (20x26)	125
151.	E. Verboeckhoven, "Head of Percheron Horse" (19x26)	235
153.	F. Andreotti, "The Garden Party" (24x29)	215
155.	E. Richter, "La Belle du Midi" (24x19)	125
167.	Jacquet, "The Belle of the Alps" (25x19)	125
186.	Grolleron, "En Campagne" (16x10)	155
189.	Verboeckhoven, "Peaceful Life (14x22)	300
191.	B. J. Blommers, "Preparing Dinner" (22x28)	310
192.	B. C. Koek Koek, "Skating in Holland" (23x29)	150
193.	F. Verhas, "The Intruder" (30x22)	115
194.	G. Innes, "A Quiet Afternoon" (24x36)	675
195.	F. Miralles, "Near the Bois de Boulogne" (watercolor, 25x32)	105
197.	W. Shayer, "The Gypsies' Encampment" (28x36)	365
198.	Ciachi, "The Flower Girl" (41x31)	165
199.	Singoni, "Gathering Grapes" (56x35)	115
200.	Smith-Hald, "The Return of the Fisherman" (50x78)	305
211.	Berne-Bellecour, "At Rest" (6x5)	105
212.	C. Jacque, "Chickens" (5x6)	110
232.	Berne-Bellecour, "Cavalry versus Cyclism" (16x21)	380
234.	Crochepierre, "Fileuse au Repos" (16x13)	140
240.	Jas. Stark, "Stark's Family" (19x16)	118
241.	Jos. Bail, "Trop d'Ouvrage" (18x15)	150
243.	R. Sorbi, "The Game of Cards" (19x31)	375
245.	T. Blincks, "A Difference of Opinion" (14x18)	105
247.	E. Isabey, "Baie-de-Palerme" (15x12)	160
249.	Jules Worms, "A Hasty Departure" (watercolor, 13x16)	255
250.	Gabriel Max, "Resignation" (14x10)	300
251.	Jacquet, "Sweet as the Rose" (12x10)	420
253.	Gainsborough, "Portrait of Lady Kilmaine" (12x9)	205
254.	P. J. Clays, "Boats at Scheveningen" (12x9)	155
257.	G. H. Boughton, "Faithful" (12x10)	105

260. E. Munier, "The Happy Playmates" (11x9) 115
262. Berne-Bellecour, "En Congé" (14x10) 127
263. J. Worms, "The Lovers" (14x10) 202
266. E. Munier, "Cherry Ripe" (11x9) 110
271. E. Van Marcke, "A Normandy Cow" (7x8) 255
274. C. Jacque, "Chickens" (3x4) 190
275. Sir Thos. Lawrence, "Lady Musgrave" (9x7) 130
282. B. J. Blommers, "Repairing the Nets" (watercolor, 20x27). 155
283. Martin Rico, "Palazzo Reale, Venice" (20x29) 680
284. R. de Madrazo, "Dolce far Niente" (27x22) 400
285. G. Overbeeck, "The Interrupted Game" (28x23) 195
286. E. de Mulerrt, "The Harvest" (29x24) 150
287. Weiland, "The Old Dutch Fireplace" (26x30) 190
289. W. Shayer, "The Gypsies" (20x25) 215
290. E. Munier, "The Seamstress" (34x26) 305
291. R. Sorbi, "A Game of Chess" (19x32) 370
292. A. Mogotta, "The Young Actor" (23x32) 165
293. V. O. Bloss, "On the Grand Canal, Venice" (22x36) 175
296. E. Verboeckhoven, "Scotch Sheep and Pony in the Mountains" (29x43) 1,625
297. E. Verboeckhoven, "Sheep" (sepia, 29x43) 112
299. C. P. Gruppe "The Fisherman's Return" (39x52) 105

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At Hotel Drouot, Paris, 1st of December:

	Francs.
E. Boudin, "The Head of Flanders, Antwerp"	4,250
Boudin, "View of Antwerp"	3,100
Veyrassat, "The Reaper"	1,020

Second Talleyrand sale, December 2d:

	Centimetres.	Francs.
Gobelins Tapestries, after Desportes, "The Two Bulls"	(440x370)	13,200
Eighteenth Cent. Tap., "Adventures of Telemachus"	(325x600)	19,000
Eighteenth Cent. Tap., "Diana at the Chase"	(290x330)	8,200
Boilly, "Portrait of Count Choiseul"	(22x17)	1,000
F. Bol, "Two Portraits"	(175x210)	4,000
Barbès, "Portrait of Paul I." as a child	(175x140)	6,200
Barbès, "Portrait of Empress Marie of Russia"	(170x140)	9,800
Barbès, "Portrait of Catherine II. of Russia"	(178x143)	3,750
Balth. Denner, "Two Portraits"	(35x29)	500
J. van der Does, "Landscape with Cattle"	(42x65)	680
Gerard Dou (attrib.), "Old Woman Dressing a Child"	(5x4)	3,400
School of Carpiani, "Venus and Loves"		1,200
Same, "Amor and Psyche"	(75x63)	1,900
H. Goltzius, "The Sleep of Danaé"	(178x200)	950
Van Goyen (attrib.), "Marine"	(60x91)	1,550
Ant. Graff, "The Artist's Family"	(195x150)	17,500
Jan van Hugtenburg, "Battle Scene"	(66x85)	1,600
Angelica Kauffmann, "Venus and Adonis"	(103x130)	1,900
School of Pourbus, "Procession of the League in Paris" Acquired by the City of Paris.	(98x112)	3,600
Rembrandt (attrib.), "Portrait of a Young Man"	(64x44)	9,000
Ribera, "The Two Philosophers"	(120x170)	580
Ribera, "Portrait"	(130x95)	780
J. Van Ulft, "Roman City"	(40x55)	1,250
Watteau (attrib.), "Reunion in the Park"	(110x138)	12,600
Zurbaran, "St. Anthony"	(251x172)	520

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Hotel Drouot, December 5th:

	Francs.
Corot, "Portrait of a Young Woman" (41x32)	5,000
Corot, "View of Honfleur" (33x47)	3,010
Corot, "Woman Seated" (23x17)	670
Daubigny, "Landscape" (16x26)	900
Daumier, "Two Heads" (drawing)	395
Delacroix, "Head of Old Woman" (46x38)	470
Peronneau, "Man's Portrait" (pastel, 55x46)	715
La Rosalba, "Spring" (pastel)	2,650
La Rosalba, "Winter" (pastel)	755

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Calando collection at Hotel Drouot, December 12th:

	Francs.
F. Boucher, "Return of Young Tobias" (36x25)	730
F. Boucher, "Nude" (20x40)	500
Caresme, "Young Dogs" (22x21)	440
Ph. Debucourt, "The Hunt" (watercolor, 24x32)	2,160
A. Durer, "Animals and Flowers" (31x38)	1,200
Claude Gillot, "Rehearsal" (26x21)	565
Greuze, "Child with Dog" (20x29)	400
N. Lancret, "Gallant Company" (36x32)	500

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Old and modern engravings at Hotel Drouot, December 8th:

	Francs.
Alix, after Hickel, "William Pitt" (in colors)	135
After Alken and Pollard, five engravings in colors—"Fox Hunt," "The Death," "Gone Away," "Stage," "Traveling Coach"	180
G. Hunt, after Pollard, two in colors, "Mail Coach by Moonlight," "Royal Mails Starting"	135
Roger, after Roslin, "Portrait of Marie Antoinette"	137
Ch. Turner, after Lawrence, "Portrait of George Canning"	310
Volpato, after Raphaël, twenty-two large and fifteen small colored engravings of the Vatican frescoes	900
After Isabey, "The Congress of Vienna"	620
Godefroy, after Isabey, "Bonaparte at Malmaison"	118
"The Convention between the French Republic and the United States, Signed at Mortefontaine, the 11 Vendémiaire, 9," in colors	505

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